

SUMMER 2013 KDVIATIONS



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Welcome to the Summer.

We wanted to welcome the new Corestaff to the KDVS 2013-14 year. This issue is jam packed with Art, Interviews, and ground breaking journalism. We wanted to thank the community for all the work they put in every issue to make it possible.

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We would love to hear from you and Happy SUMMER!

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Beats for BANGLADESH

Interview with NYC based executive producer, Brooklyn Shanti by Crimewave

Crimewave: Hi, this is Crimewave and currently I have Brooklyn Shanti over the phone. Would you like to introduce your self?

Brooklyn Shanti: Hi, my name's Brooklyn Shanti. Um, yeah! I'm from Brooklyn. I'm Bengali and I guess everyone just heard the track I put together with another artist named Ko the Timeless called "Savar".

Crimewave: Yeah! And it's in reference to...

Brooklyn Shanti: Yeah, it's inspired by the tragedy in Bangladesh when the garment factory collapsed. I was in the studio with my friend, Koushik, and we were just deeply affected by the lady named Reshma, who was pulled out of the rubble 17 days after the collapse.

Crimewave: Oh yeah, I heard about that.

Brooklyn Shanti: And I don't know, it kind of struck a nerve. The two of us found some inspiration in that moment.

Crimewave: Is your friend [Koushik] Bengali, as well?

Brooklyn Shanti: Yeah, yeah! He goes by Ko the Timeless and Koushik Chatterjee and he's Bengali, as well. We're working on a number of songs that are kind of oriented towards Bangladesh and what happened there. We're working with a number of different organizations to release a body of work to express emotionally how we feel about what's going on.

Crimewave: Yeah, I hear it's called Beats For

Bangladesh?

Brooklyn Shanti: Yeah, so myself and Taz Ahmed over at Mishti Music—we put together a compilation called Beats For Bangladesh. It features a curation of artists, from the South Asian diaspora here in North America, who wanted to contribute in a very positive way, art. Art, which can be used for charitable means to make money to help the efforts on the ground in Bangladesh at the moment.

Crimewave: I heard you guys are doing small fundraisers in LA and New York City to bring the project more into the public's eye? That's pretty cool.

Brooklyn Shanti: Yeah, we did an event called Beats & Benefit For Bangladesh and that was last Friday. Then, this past weekend, Taz spearheaded a Beats For Bangladesh event in LA.

Crimewave: Yeah, I know Robin Sukhadia, aka Tablapusher—I think he was there!

Brooklyn Shanti: Yeah, and Chee Malabar, our other friend.

Crimewave: Cool. Is their music also going to be featured on the compilation?

Brooklyn Shanti: That's correct. Right now, I believe we have 25 different artists-

Crimewave: Oh, wow!

Brooklyn Shanti: The response from the community has been immense; we began with a vision for this project two weeks ago. Taz and I have been

working pretty much night and day to bring it all together and to get everyone on the same page to move as quickly as we can.

Crimewave: That's a really quick response! Putting together a non-profit compilation in such little time. That's really impressive –very cool.

Brooklyn Shanti: Absolutely.

Crimewave: So this project began with you and your friend [Koushik]? Or, I know Taz was talking about it with some of the Desi punk community. How did you and Taz end up collaborating on the compilation project?

Brooklyn Shanti: Well, I got a call from Taz late one night right after the event had transpired and we were both kind of talking about it and just expressing how moved we were and then asking ourselves, "I wonder if anyone is going to do something about this?". And then that's when you've got an executive producer like myself and you've got an activist and journalist like Taz and we kind of decided, you know what? Why wait for someone else to create an effort? Why don't we do it? And that's when it was born.

By the next morning we had already arranged what our gameplan was going to be and it's just been rapid development ever since then. Taz has been, you know, instrumental in community outreach and in ensuring that all the non-profit organizations that could benefit from this are attached to the project. I've been doing my little, helping to curate and helping to produce on the music side of things and I've written a couple of new pieces, one of which is the one you just played. I've written a couple of pieces, you know, this one features Koushik and I've done another one with Mandeep Sethi and Sierra Carrère and M.C. K~Swift from Zulu Nation who's Afrika Bambaataa's emcee and it's just been an immense opportunity to bring all of our communities together and have a moment of reflection and create some good art that we can share with everyone else for a good cause.

Crimewave: Yeah, definitely! And it's pretty cool, too, I'm a big believer in art healing people as well, and I feel like this album can really do that -like the proceeds will be helping people in Bangladesh that were affected by the factory collapse. It makes me think a lot about the factory collapse that happened in Pakistan not too long ago. I think

it was last summer and it kind of slipped out of the public's eye pretty quickly just because of the way the media works.

Brooklyn Shanti: Sure, yeah. And this is already out of the media cycle for the most part.

Crimewave: Which is pretty sad!

Brooklyn Shanti: Yeah, and when you think about it, it's been an immense opportunity to bring together like.. cause you know, I work closely with Zulu Nation, as well, and a lot of other organizations out in New York and activist oriented communities and that's how hip-hop began and to bring all those communities together in order to shed light on this particular situation will hopefully allow us to develop a voice, which will negate this from happening continually because this isn't the first incident in Bangladesh or anywhere else in the world where, you know.

Just five months ago, there was a factory that burned down and that was in the news cycle for all of two days and then everyone forgot about it. I think what Taz and I want to inspire is for people to take a moment, enjoy the music, understand that this is happening, and ask what can be done to prevent this from continually happening because it's happening and a lot of the thoughts around hiphop right now and popular culture -they revolve primarily around material possessions and acquiring these different goods, but nobody really thinks to themselves, "I wonder how this was made and I wonder what it took, another human life, for me to buy this pair of jeans or to buy this T-shirt". It goes on around all of Southeast Asia. This is our opportunity as Bengalis to reach out and create a dialogue.

Crimewave: Well said. You've hit some incredibly important points and I think a lot of people should just take a moment to step back and think about where everything that they own comes from and the effects it has on the people that make it. It's really important to consider. Go to www.kdvs.org and go to my showpage –I'm DJ Crimewave, my show is Technicolor Glass. Click on my name and you can find a link to the Facebook page for Beats for Bangladesh and you can find some other information about the tracks I'm playing. Is there any other information that you'd like to share with the listeners?

Brooklyn Shanti: Yeah, there's also information at

www.beatsforbangladesh.org and you know, this is going to be an ongoing conversation that we've just developed and there's all sorts of roles people can play in terms of activism or outreach. Even artists. From my personal perspective, it's unfortunate that I get to work with a lot of the pioneers of hip-hop culture and get to make this amazing records, but when you think about the popular status quo, there's not a lot of thought given to the amount of materialism that's being endorsed and it's just a great opportunity to take a breather for a second and take a look at it and kind of show people the cause and the effects and I think people are really going to vibe with the messages.

You know, Mandeep, K~Swift, Sierra -they came with a very strong message and Koushik kind of blind sighted me when he came up with the beat that he got prepared. But, we're half way around the world and on an artistic level I'm really excited to see what happens on Tuesday when we release the compilation.

Crimewave: Also, I wanted to mention that Mishthi Music, Taz's blog, is showcasing each artist that's being featured on the compilation every day.

Brooklyn Shanti: That's correct and there's some amazing guest bloggers -Taz was telling me the run down today and there's just going to be some amazing content that everyone can engage with and a few surprise celebrity people. It's going to be fun.

Crimewave: Again, I wanted to mention something. Well, you said Mandeep Sethi is going to be featured on the compilation. For those of you who don't know, Mandeep Sethi is from our neck of the woods. He's from the Bay Area, Oakland, and he does a lot of shows out there. He does a lot of political and social justice inspired rap. I've actually featured some of his tracks on my show and he makes some really powerful music. It's pretty exciting that you guys got him for the compilation!

Brooklyn Shanti: Yeah, and see, this is the great thing too. Art brings all of us together. I'm a Zulu, Mandeep is a Zulu, and I put in a call and I got Bambaataa's emcee to other artists. For me, it's a big thing because it's the first time we're tying all of these things together as hip-hop artists and the art community kind of cross pollinating with the genuine hip-hop community. Mandeep and I came up in that system as battle emcees and what have you. This is sort of the first piece of work that

kind of makes that statement that we're all now working together and it's for a great cause. It says something as disastrous as this to kind of pull all of us together and activate.

Crimewave: Well, thank you so much for being on my show and thanks for sharing the project that you guys are working on: you, Taz, and all the other artists.

Brooklyn Shanti: Thank you!

Crimewave: You're welcome! Again, it's called Beats For Bangladesh and you can find more info on the show page. I added the www.beatsforbangladesh.org link to it, as well, so for those of you who are interested, you can find out more information about it. Thanks again, Brooklyn Shanti for being on air!

Notes: Interview date, 6/12/13. The non-profit compilation album, Beats For Bangladeshi, features all kinds of genres: hip-hop, rap garage rock, punk rock, alternative rock, instrumental, electronic, modern composition, fusion and more. Featured artists include: The Grammy nominated composer -Vijay Iyer, The Kominas, Tablapusher & J.Boogie, Thuggee Cult, Ko The Timeless, Brooklyn Shanti, Ial, Red Baraat, Saraswathi Jones, and more.

Relevant Links:

<http://www.beatsforbangladesh.org/>

<http://www.mishthimusic.com/>



■ Interviewed by Ed Martin

CHUNKLET EDITOR HENRY OWINGS

“ I NEVER THOUGHT I WAS DOING SOMETHING WITH CHUNKLET THAT WOULD BE SO MUCH SCANDALOUS AS A RELIEF. BECAUSE OFTENTIMES PEOPLE ARE THINKING THE SAME THINGS THAT I'M SAYING, BUT THEY'RE TOO SCARED TO SAY IT FOR SOME UNKNOWN REASON.”

ED: *We're talking with Henry Owings of Atlanta and—I want to say—Athens.*

HENRY: Athens originally, but I've lived in Atlanta now since '97.

ED: *But Athens still has that cachet.*

HENRY: Oh totally man, if I can cash in on that kind of cred, I would go for it.

The funny thing is when I moved to Athens there was nothing going on there, and there is not one person that would disagree with me. Nobody could get records out, nobody had labels, nobody was playing shows, except for metal.

Then in the '90's there were all the bands people talk about reverently. It was a good time to be there. Lo and behold, all my friends became famous.

And then when I moved to Atlanta, it was a replay of that. There was nothing going on then.

I think that Ultra Baby Fat and Toenut were the biggest indie bands here. Again to be able to watch Deer Hunter, Mastodon, the Black Lips,

and the Carbonas blossom, I feel very lucky that I've been a participant in so much of that.

ED: *Just so people know, Henry is the proprietor of Chunklet, a zine, a record label, a publishing house . . . what all do you do, Henry?*

HENRY: When I started 20 years ago I had no earthly idea what I was going to be doing. If you said I would be doing what I'm doing now, I would say, “Cool! How do I go about doing that?” Everything has been a very organic progression.

I started Chunklet the magazine / fanzine when I was working at the Flagpole [alternative weekly newspaper] in Athens. I worked there from, like, 1991 - 92 until I left in 1997. I got increasingly frustrated with how Flagpole was destroying my work. I don't say that lightly. They were just hacking my pieces to bits.

So I started Chunklet, which was my outlet for writing I wanted to do, the way I wanted it, the way I wanted to present it. And everything spawned directly from that, putting on shows—which I've been doing again for twenty years in Athens, in Atlanta, sometimes in Birmingham, sometimes in Nashville—and I

“IF YOU HAD TOLD ME THAT RECORD STORE DAY WOULD BE AS BIG AS IT’S BECOME, I WOULD HAVE SPENT MORE TIME ON IT WHEN I ORIGINALLY DID THE LOGO.”



started putting out records shortly thereafter. I got to put out Elf Power, Man or Astroman, Servatron, my friends in Athens.

As things were snowballing, in the glacial sense of the word snowballing, I taught myself graphic design because I was tired for asking for help with design and stuff. So from there I was just designing the magazine, and people would ask me to design stuff. That’s how I’ve been able to do stuff everywhere from Captain Beefheart and Roky Erickson to . . . the list is kind of ridiculous now. And then being able to work with comedians like Patton Oswald and Zach Galifianakis, who were featured in the magazine, and through that I was doing CDs for comedy and produced a number of their records. It just keeps going. . . .

I feel like I’ve been able to have one of the luckiest careers of anybody I know. It’s all been very organic. Never was there a point where I was like, “Oh I’m going to do all of this,” and then I just half-assed it. If anything, it’s been quite the opposite. I’ve been like, “Look, I’m going to focus on this and do the best that I can.” Then something else comes up and I learn something

new and get good at it. So I feel [laughs] everything I’ve done has kind of stemmed from my initial foray in Athens.

ED: *It’s funny—when I told [WREK program director] Maria Sotnikova that we’d be talking, she said, “Ask him how he learned how to do graphics.” After all, you were a guy doing record reviews, publishing a zine, and all this visual stuff starts coming out, and it’s like, “Where’d that come from?”*

HENRY: It was all very organic. My friend Chris was primarily a graphic designer at the time. And whenever I needed to get anything done, whether it was an album cover for the Oblivians or a flyer, I would go up to his office, and he would help me. Because that’s how Chris is, just an incredibly generous guy. I remember sitting behind him and watching—I didn’t even own a computer then—and my eyes got big. I was like, “This is so cool!”

But even then, I wasn’t thinking I would be a graphic designer. I thought this would be something

cool to learn. Because that way I wouldn’t have to ask Chris to do it, I could do it myself. And again it’s that DIY thing: Why ask someone to do something if you can do it yourself? And so I learned initially very roughly from working off the computer with him.

And then in 1996 I bought a computer and holed up in a room for three months and laid out the initial template I would work from. And that was my initial course in learning. And then I was an idiot thinking I was a graphic designer. Sure I knew Quark, and I had a zip drive, and, “I’m a graphic designer now.” No. I feel like it was the beginning of my journey.

As far as design goes one of the luckiest breaks I ever had was getting a call from Jeff Hunt from Table of the Elements. He said “Hey, I hear you’re a graphic designer and I need somebody to work on the new Captain Beefheart record I’m doing. And I was like—Click! I just hung up on him, because I thought it was one of my smart-ass friends playing a prank on me. It just shows you the

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“YOU CAN MAKE A BOAT-LOAD DOING [GRAPHIC DESIGN], BUT ARE YOU TRYING TO BE A DESIGNER? IF YOU’RE TRYING TO BE A DESIGNER THERE’S TONS OF PEOPLE THAT NEED DESIGN WORK OUT THERE, BUT CAN’T AFFORD IT.”

the kind of smart asses I hung out with. Eventually he called back.

Jeff was instrumental in teaching me. It’s weird, but every time I talk about design I talk about the mathematics of it. And Jeff taught me on a fundamental level the math of design: the grid and how things are balanced, how to align things and make things work together like a geometric puzzle, if you will. So I cannot say enough about Jeff in that respect. He was instrumental.

With Chunklet I was doing basically a book, so as time went on, people would ask me to design books for them. And for instance I did a Mr. Show Book, which was a show on HBO, or a book for the Jesus Lizard or—there’s just a litany of that, and it sprouted from a very innocent place.

ED: *I really like the ‘Vinyl is Killing the MP3 Industry’ sticker you made.*

HENRY: That was probably one of the dumbest things I’ve ever done. I was on a conference call where I really wasn’t asked for anything. I was just on mute and I was just sort of playing around in a program and I just kind of quickly designed that. I thought it was funny. And then I just threw it up on Facebook as a goof, nothing more.

And the reaction was so good that I thought I should make a sticker out of it. People were asking for T-shirts and all of it was just innocently thought up and manufactured. At

It’s like when I designed the Record Store Day logo. If you had told me that Record Store Day would be as big as it’s become, I would have spent more time on it when I originally did the logo. You just kind of do it, you knock it out, and you move on. It’s like any creative field: you can spend endless hours working on it, but you just kind of look at

it, you admire it, and you move on.

ED: *It’s out there, that’s the thing. When your stuff’s out there you can be proud of it. Some of my most educational client experiences were the most difficult and poorly compensated.*

HENRY: I couldn’t agree more with you. I always try to tell people—like any time I go to speak to designers or aspiring designers I always say, “You can make a boat-load doing this, but are you trying to be a designer? If you’re trying to be a designer there’s tons of people that need design work out there, but can’t afford it.” And it’s really a question of working that profit. And I’ve always been a fan of taking as much work as I can and never turning anything away. Never. Its just like—I’ll make time and I’ll make it work.

ED: *One other thing: you’ve made humor a part of your presentation. AnFForome people who don’t have a sense of humor are missing a dimension in their universe, and those who do want to share it.*

HENRY: It’s weird for me to talk about. With Chunklet, at no point did I think I was doing something that would be so much scandalous as a relief. Because oftentimes people are thinking the same things that I’m saying, but they’re too scared to say it for some unknown reason. When I got into the independent—or what I like to call the underground m—no point was I thinking “Oh this is going to be like a microcosm of the mainstream.”

No, I thought the whole point was to wipe the table clean and do everything brand new. Like just come up with a million different permutations of things. There’s no rules. There’s no right or wrong. You should be able to do whatever you want.

The underground scene in some ways is just so hyper-conscious of itself that it fails to make fun as it

goes along. If I can be a class clown, then cool, that sounds great. I would rather be a class clown than some aspiring dweeb that basically is using the underground to become like ridiculously wealthy or famous. Who cares? Who cares?

ED: *Of all things to be a careerist about, you don't pick the personal expression end of things. That's like, "Dude, you're doing it wrong."*

HENRY: Exactly. I mean look at the Residents. Those guys are in their seventies. I don't think there's a careerist bone in their body. They want to preserve their art and they want to preserve the autonomy of their group, but I don't think that they were thinking "Wow, this is going to be a million-dollar idea."

Nor do I think Faust was thinking that or you know, like Peter Brötzmann. There's a million examples of people being artists because that's their urge, that's their instinct. It's kind of like salmon. You wouldn't fault salmon for swimming upstream to mate. It's the same thing. How can you fault an artist for wanting to be an artist? And so that's how I always look at it. The best art doesn't come from just kids. It comes from people that are always intellectually and creatively challenged and challenging.

ED: Absolutely. There's a million things we can talk about, but I want to go straight from humor to Asshole Santa.

HENRY: Oh yeah, that's the opposite of humor.

ED: *[laughs] Oh come on now, I've seen those pictures of you in your Santa suit with a cigar and a 40 oz bottle of beer in your hand.*

HENRY: Photographed with children and dogs and drag queens and homeless people....

ED: *And your elf companion as Buddy Jesus.*



HENRY: Every year my elf does something new. One year he was Kraap., the black metal elf. And one year he was Buddy Jesus. Last year he was, what was it, Jesus ATL. He was trying to be Crunk Jesus.

As someone who is under no circumstances religious, although I was raised Catholic, I don't see the problem of taking things out of context. Who cares? All this just to make money for stores. Who cares? Let's just have some fun.

And so I do that at Criminal Records. It was an idea I came up with 10 years ago. I just told the owner: "Wouldn't it be great if I just come in and abuse customers for a couple of days." And again, we were like, "Oh we'll just give it a try and see how it goes." But every year we have so much fun, we say, "God, I can't wait 'till next year."

ED: *The Christmas season, the Holiday season, with all the advertising and pressure to buy things we don't need, can just be so tiresome.*

HENRY: Well, as somebody who has a child, I'm not going to knock it for kids. Kids should be able to have toys and blah blah blah. I'm not

“ I WOULD RATHER BE A CLASS CLOWN THAN SOME ASPIRING DWEEB THAT BASICALLY IS USING THE UNDERGROUND TO BECOME LIKE RIDICULOUSLY WEALTHY OR FAMOUS. WHO CARES? ”

going to fall down and say, "Kids should not enjoy Christmas." But I do think at some point at some age you go, "Oh, it's primarily just for the kids." It's for the kids and so you don't have to answer emails and phone calls for a couple of days. And that's fine by me. We make some money for the local no-kill animal shelter, and it's just a lot of fun. It's a way to give back in whatever perverted way it's me giving back.

We've been doing it so long that we have regulars, we have semi-regulars, and we have people who say, "God, this is the first year that I've been in town when you've been doing this." My favorites are the people who come every year and my absolute favorite, apart from Maria, are the families that clearly you can tell the parents are cool and totally down with it.

You can see kids from 10 years ago when they were like four or five and now they're in high school and they still come every year. They still sulk and they're still miserable, but you can kind of tell from looking at them that they're in on the joke, and that they're having a good time with it. I'm always like, "God, I wish I was that cool when I was that age." I don't even know if I'm that cool now. So it's just really cool to do that and be part of the community, again in whatever perverted way I am.

ED: *Well, perhaps the experience at an early age gives you a perspective you wouldn't have without it.*

HENRY: Yeah, no kidding.



For over 30 years Ira Flatow has interviewed distinguished guests on scientific topics. He has talked science for cable networks, and shows such as Today, Oprah, and Charlie Rose. Ira Flatow is also host of the popular National Public Radio show "Talk of the Nation Science Friday." As a show that explores science topics here on KDVS we try to listen to Science Friday regularly on NPR. We were delighted to have him join us a few years back to discuss his book "Present at the Future" subtitled: "From Evolution to Nanotechnology, Candid and Controversial Conversations on Science and Nature".

RP: Welcome to Radio Parallax, Ira Flatow.

IF: Well thank you.

RP: "Present at the Future" reviews conversations on Science Friday described as "candid and controversial". In the intro you noted that a listener once expressed surprise that scientists were arguing on your show. She was shocked, because she'd assumed that science was about "finding the truth". Scientists arguing about the truth struck her as odd. Talk about science as a moving target.

IF: Well it is a moving target. What we know today is probably not the thing that we know tomorrow. Examples: The old "The earth is flat." We know more later in time. We know now it's NOT flat. We've been told over the years that "the brain you've got is the brain you have" i.e. you're born with X number of billions of neurons, and you're gonna die or lose them, and there's nothing we can do about them, if they get injured you're not gonna recover that. Now we know that's not true. We know that the brain is plastic, able to be molded and reshaped to take over functions - parts of the brain will take over the functions of other parts that get injured. People with strokes have been retrained to use their limbs or other parts of their body. Just two examples.

Another one of my favorites from the book is cosmology - we discovered a few years ago that we don't know what the heck the universe is made

of. If you look outside at night and look up at the sky, everything you see is only 4 percent of the universe. FOUR PERCENT! We're not talking 20 or 30 - FOUR PERCENT is what we see. There is another 70 percent called dark energy - spooky stuff that's like anti gravity, it's pushing everything else apart in the universe. Instead of slowing down, the universe is speeding up as it moves away from itself. We used to think it would possibly stop and collapse. Einstein wondered about this. He put a little constant in so his universe was constant. He said this was the biggest mistake of his life and erased it. Now it seems that constant should go back. And we have dark matter, besides the dark energy, made out of particles we can't see. We can only guess what they might be. So, science is really trying to take snapshots of ever-changing knowledge.

RP: You note that Albert Einstein spent the last decades of his life trying to find a Theory of Everything, an explanation that would link atomic forces with gravity. He failed, but you seem optimistic that astrophysicists studying the universe as a whole and physicists smashing atoms are both racing to accomplish this (from opposite approaches) and may succeed in the near future.

IF: The world of the tiny, is sort of melding with the world of the very big. If we want to go back in time and see where the forces of the universe were united - they all happened some time around the Big Bang. They yield particles that don't exist. Now we don't have nuclear atom smashers that have enough energy to recreate the kind of gnarling and smashing that went on during

the Big Bang, but, we can look up in the sky and look for remnants of it by looking further and further back in time with stronger and stronger telescopes. The further out in space you go the further back in time you go. So we try to look and find those tiny particles that may have been around.

Then we try to create some of them. Maybe we can create some not-so-energetic ones in our puny little - comparatively speaking - atom smashers. So there are new experiments going on. There's one important experiment that's going to be going on in something called the Large Hadron Collider - where they're trying to discover that's called the Higgs Boson. It's hard to believe but this is the particle that, if true, according to theory, is the reason why everything has mass. Now, you look around us, it's obvious to us --- you pick up something that's heavy, it has mass. Its being pulled on by gravity. Physicists don't see any real reason for that. They have theorized that there must be a particle that gives the mass to everything, some field that permeates around us. They think next year, in CERN, a giant atom smasher on the border of Switzerland and France, that they will be able to actually conduct an experiment and find evidence of this particle that gives everything mass. It's a very exciting time if you're a physicist. [Indeed after we conducted this interview the elusive Higgs Boson was finally found]

RP: I was really quite taken with a diagram in the book that shows how, over time, dark energy has surpassed that of dark matter. It's a very strange Alice in Wonderland world, isn't it.

IF: It's a lot of fun to talk about. In ten years there may not be good

predictions. That is what is happening with string theory. String theory had ideas promulgated about two decades ago, but they're almost untestable. You could predict all you want, and make all kinds of things into ideas, but if you can't create an experiment that tests the prediction it's not a useful prediction. It's been 20 years, and no one's been able to actually find these things supposed to create 11 dimensions. We have three or four dimensions [if time is counted as one]. What are these others? Where do they exist? We



have predictions but we can't make tests on them. So it's sort of losing favor now, this string theory that supposedly unified all the forces of nature.

RP: You started that chapter with a quote from Richard Feynman, noting that "string theories don't make predictions, they make excuses".

IF: (laughs) Well, you know, physicists are good at making excuses.

RP: Cosmology is fascinating, but you started the book off with the human brain. Oliver Sacks was a curious interviewee on Science Friday. He talked about this man Clive Waring, he had extensive brain damage yet was able to retain musical ability, he could conduct a symphony. It seems music links our entire brains together.

IF: It's interesting, Clive has a memory of maybe seven seconds. It started

at seven and may be down to four. He can't remember anything past four seconds. He can't remember, but, he has a savant-like talent. He had great musical ability. Then what happened was an accident. He had a viral attack, it disconnected part of this brain. But he can still get up in front of an audience and conduct a whole symphony - then not remember having done anything. Or he can sit down in front of his piano and play something, he can play the whole thing, and not remember doing it. How does this happen?

Where is music in the brain connected?

Oliver Sacks is fascinated with this phenomena and is trying to do more research on it. Experiment with it, because we know that music and the brain are very much connected. People use music therapy. Music will soothe you. We know there's this mind-body connection. Where is it happening in the brain we don't

know. Although we now have these imaging tools that we can watch the brain light up as you think. Different parts of the brain light up as you have certain emotions and thoughts and ideas. These are new tools we never had before.

You can lie down in this machine, it doesn't hurt you at all, it watches how the blood flows. When you exercise, blood rushes to the area. Same thing happens in your brain. When you exercise your brain it demands more oxygen and blood rushes there. We can watch where the blood is rushing as your brain works. It tells us what parts of the brain are lighting up. Basically, they light up as colors on the machine which shows what parts of the brain are thinking or doing something at that time. We are finding the emotional centers, finding the thinking centers. There's one experiment recently about using these scanners as a lie detectors.

They have people lie about things, and they watch the conflict that goes on in the brain. They watch different parts of the emotional centers light up: should I lie or not?, you know, if I tell this lie, what are the consequences? It's very interesting to watch.

RP: Your discussion on sleep was one I enjoyed having suffered through medical residency, where I was supposedly trading sleep for learning at 4:30 am - which I thought was not a good trade. Why we sleep at all has been a biological mystery. We're now unraveling it.

IF: We talk about sleep being a place to consolidate ideas. It's still a mysterious place. What role does sleep take? Consolidating ideas? What do dreams mean? Why do we dream at all? But there is interesting research, very solid research, done by a guy named Stickel at Harvard I think it was - we followed his career. He did one simple experiment -- he took a student, as you know, in college students are usually Guinea pigs for a lot of experiments - and had them play Tetris, and he had them learn new and different skills. He found that in learning if you didn't get seven hours of sleep at night you never really cemented the skill. It was really crucial. You had to get at least seven hours of sleep if you wanted to learn how to play the piano better, become better at Tetris, or whatever. You had to get sleep. He proved it by keeping people awake, not allowing them to sleep at various rates.

I said to him, "I try to learn a new instrument, I'm in my fifties, I never get more than four or 5 hours of sleep a night". He said, "That's why it's so hard for older people to learn things. Older people just don't get that kind of sleep anymore". He says you really need to sleep. It was eye opening to me - so to speak - that this was instrumental in learning a new skill. If you want to learn get that sleep. Things go on in your brain that consolidate and cement that hand eye coordination that you need.

RP: Someone speculates in your book that medical residents may



be physiologically asleep when prescribing medicines. I want to note for the record -- it's true.

IF: I've been in the emergency room myself where somebody had just woken up and was now examining me, still blinking his eyes.

RP: And, sometimes, if you're pondering something "sleeping on it" really does allow you to sort of reshuffle the deck. Ideas come the next day that you were sort of stuck on.

IF: It happens to me a lot of times. I can't sleep sometimes. I get out of bed at 2 o'clock in the morning, get a pad of paper and "Wow", that problem I was trying to figure out is now crystal clear.

RP: You had some fascinating interviews in the book. I liked your talk with Jane Goodall, noting how Lewis Leakey sent her to Cambridge to get a PhD so she'd be respected (as much as anything else). How she ran into snobbery over her methods, even though she'd been in the field for years. She was criticized for naming the chimps that she'd studied. Despite the armchair critics, she really has made some fabulous breakthroughs.

IF: She has had an incredible career, overcoming the male bias, there has always been one. In fact, years ago, if you wanted to file a patent with the US Patent Office, you had to have your husband co-sign it, because you could not be smart enough to have thought of it yourself!

RP: Wow.

IF: We no longer, thank goodness, live in those days, but Jane Goodall went through the initiation of being a woman scientist. She's probably the source of one of my greatest "Aha" moments on the radio. She's a free thinker, she thinks for herself. We were concluding an interview - I talk about it in "Present at the Future" because I really was present at the future - and I asked her if there were any other apes that she was trying to discover. She said, yeah, there was one ape species that hadn't been discovered yet, but she was interested in finding it. I was the only one of the radio that didn't get it, I finally said to her; "Are you talking about Yeti? Sasquatch? The abominable snowman?"

She said "Yes! I think it really exists, it's out there, we now have hair and samples of possible DNA on it, and I think it's just a matter of time until we find it". Since then I have seen other works of hers in which she has talked about, still believing of the possibility out there, but you know, these moments are - Wow, who would have ever thought that Jane Goodall would believe in Sasquatch?

RP: Well, Ira, if we had more time, I'd talk about the unofficial UC Davis expedition to find Sasquatch that I participated in back in 1972, but that's for another day.

IF: (laughs) That's the subject of another story....

RP: It is - but I too was startled about

Jane Goodall's remarks in "Present at the Future". She made another statement that hit me between the eyes. She said that after the September 11 attacks, traveling around, she found that Americans were reluctant to admit they cared about the environment, as it might seem "unpatriotic"!

IF: Yeah.

RP: I thought that was startling - and at the same time not, given how issues have been framed in the US.

IF: I think Europeans are way ahead of us in the environment. They have Green Parties. They are ahead of us on controlling greenhouse gases, but I think that may go along with the whole idea of, if you're not American, you're unpatriotic. Look how the whole French idea turned itself around now, it's now patriotic to be French. It is shocking, but it's a big world out there.

These oceans we have on both sides of us have saved us from a lot of destruction during two world wars, but it also has isolated us tremendously from other countries. People know countries mix around and talk to one another, and see each other culturally. We are very isolated over here. Hopefully the Internet will help out with that, but it's something we have to deal with.

RP: In the book, you talk about controversies that may not really be controversies. You talked about evolution, and noted that "intelligent design" advocates were trying to slip their so-called theories into curricula insisting that instructors "teach the controversy".

IF: No real biologist believes there ever was a so-called "controversy". To teach the controversy was the idea put out by the creationists, to create a controversy where none existed. And scientists may not agree about how the exact mechanism of evolution works, but they're all certainly in general agreement that evolution is real.

RP: As regarding global warming and energy, you showed an analysis

in the book of various means of generating power. You were critical of those new programs turning corn into ethanol, noting that it's inefficient and wasteful of food. If we could break down cellulose and ligament and plant parts we don't need it would make more sense.

IF: Corn it is not an efficient way to make ethanol. President Bush said this years ago. He looked at switchgrass. Bush was a sort of closet green person, if you look at his background. Switchgrass used to cover the prairie, they used to grow 5 feet high and the settlers would come out and see these giant weeds growing, because they would grow everywhere, you can grow switchgrass everywhere. It could be muddy it could be wet it could be dry, it grows in all these places. If we perfect this ... method of turning any kind of woody substance into alcohol, we could regrow this stuff instead of corn, we could regrow it in places farmers don't get paid to grow things, and produce a lot more electricity per pound of switchgrass than you get per pound of corn. And we won't drive up the price of corn so there won't be a food shortage of corn. There are all kinds of other things, look at this race toward wind energy.

Texas was ranked number two in wind energy right behind California. Last year it took over the lead, Texas is now the biggest wind producing electric state in the country. It produces 25% of all the wind power electricity in the country. T. Boone Pickens, the oil billionaire from Texas, just announced that he's going to build the biggest wind farm in the country in the panhandle. He is also going to build the wires and the cables and the infrastructure to get the electricity out of those areas to homes. You talk to farmers all over the country, they're standing in line to get wind power on their own farms, they get paid by electric utilities thousands of dollars a year per wind turbine to produce electricity for them. They can't make any money on milk, but they can make a lot of money on electricity

RP: Right.

IF: Why not create this infrastructure?

RP: I was shocked to realize that a lot of our prime wind farm areas are really kind of off the grid. There aren't the wires hooking them up, so you're proposing in some cases we may want to generate hydrogen on-site using solar or using wind and then transport the hydrogen.

IF: If you take Texas, North Dakota and Kansas – there's enough wind in those three states that if the US government said, if we had wind farms in those places, we could have enough electricity to run the whole country on. As you point out it's a question of how do we get electricity out of those states. I talk about it in the book. There are two ways of doing it. One - you build the wires, bring the wires back into those states. Or you do what every science fair experimenter kid knows; when you take a battery and stick it in a glass of saltwater, hydrogen comes out of one terminal and oxygen bubbles out of the other one. You're separating the hydrogen and oxygen from the H₂O. You can do that with a windmill. You can take the electricity, stick it in some water (it's available everywhere) and turn it into hydrogen and then ship it off. You're basically transferring the electricity, hydrogen is just a carrier of the electricity. You can turn it back with a fuel cell or some other way, you can burn it in a car, an internal combustion engine, and you have now taken that stuff away and used it somewhere else. You just have to have the will to do this stuff. You need a plan.

You need to figure out a way to make this stuff work. It's not impossible.

RP: What is it you're most keen to cover in the next few years?

IF: We are always coming up on election years. So following the candidates and their positions on some of the more controversial issues, energy for example. Who's going to step up to the plate and say these things about what we need to do to become energy independent. Global warming? Who is going to propose ways to move on what to do about rising sea levels. Who is going

to propose spending the money to cap carbon emissions?

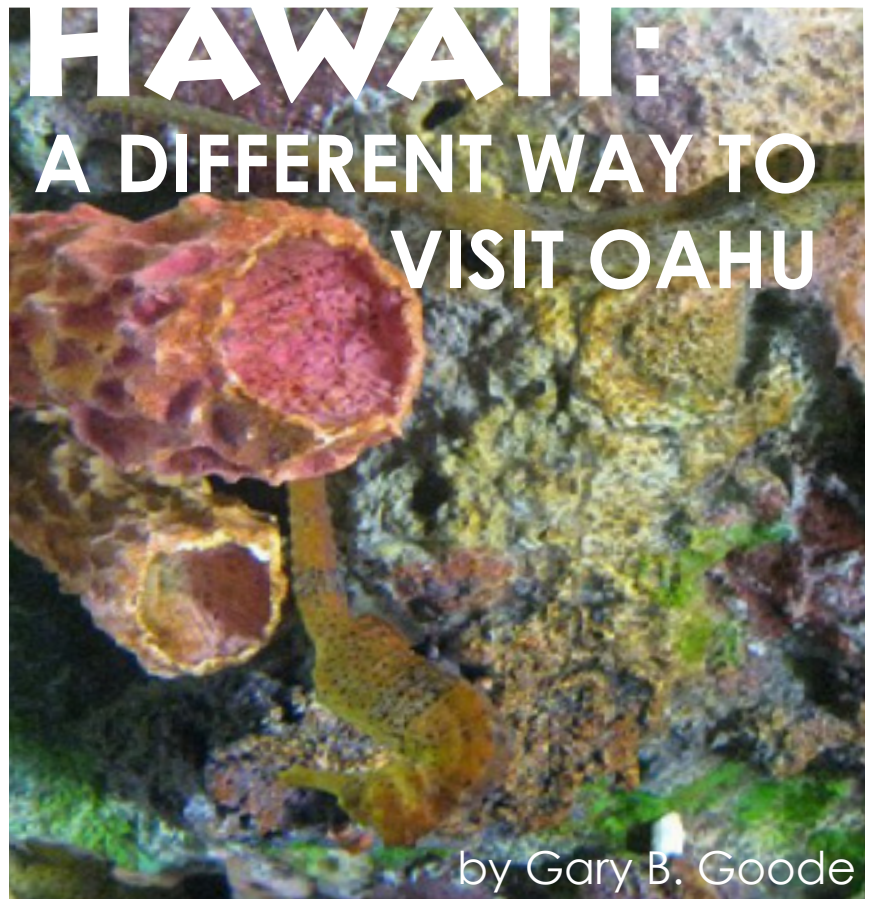
We have generic engineering questions, we have embryonic stem cell questions, we will be looking at all these issues as they become relevant in the election cycles ahead.

RP: Just a final comment for some future show on Science Friday. You made passing mention about the Green Flash. That's something I've seen in sunsets over the ocean. You were speculating that it's an afterimage of the red sun. Having seen it I don't think it is that. I have seen photos that capture it next to the setting solar disk.

IF: It is still a mystery. People swear they see a green flash, other people say they see flashes when earthquakes happen. ... That's the fun of doing science, it's a life learning experience, you sit every day and you read new stuff that's happening, it's a joy to figure out how the Earth works. I have a quote from Richard Feynman, he talks about why he loves to find out how things work, and why he can look at a flower and love its beauty for beauty's sake, but he also can appreciate it because he understands the biology and physics of the flower, and it gives him an added element. That's basically how I look at the Earth too.

RP: Our guest has been Ira Flatow, host of Talk of the Nation Science Friday. We've been talking about his book, "Present at the Future: From Evolution to Nanotechnology, Candid and Controversial Conversations on Science and Nature". Ira Flatow, thank you so much for speaking with us.

IF: You're welcome. Thank you.



There is a different way to visit Hawai'i than what all the tour guides say.

First off the bat: Take public transportation. You will see more and meet a whole range of riders which will give you a real insight to the diverse population of the islands. Also, using The Bus (Oahu's main bus service) will save tons of money (I got a four day pass for Oahu (the main island where Honolulu and Waikiki are) for only 25 dollars. Also, parking a rental car can be very expensive. Plus, who wants to deal with the traffic, if one has an accident, etc. Want to listen to radio stations and music? Bring your smart phone or I Pod. You don't need a car radio. Better yet, talk to other riders!

Using The Bus not only saves money but helps cut down on the already crowded roads and lessens one's carbon footprint. I discovered The Bus took me everywhere : University of Hawaii (where the campus radio station, KUTH is), the North Shore surf beaches (Pipeline, Waimea, Sunset, etc.), Diamond Head (an awesome hike and killer view from the top.

If it is foggy, wait a little. It will clear up) and all the main attractions including The Bishop Museum, The Iona Palace, etc.

Don't take a tour but create your own. Half the fun is reading the guidebooks and finding restaurants and attractions that are appealing to look forward to. Also, Google maps and learning the bus schedule via the Internet will be good preparation and give you more freedom just take it as it is once you get there. If you go with friends, you can really save by splitting on lodging. Compare places in several guidebooks and see what comes up best. Be sure to turn off the air conditioner (if you really need it) when gone for the day to conserve energy. Also, hang up any towels you can reuse.

Personally, I avoid being in direct sunlight because it is more intense in Hawaii. I sit and walk wherever there is shade and swim before 9 am and after 4pm to be on the safe side. One will get a tan anyways if you are concerned about such things.

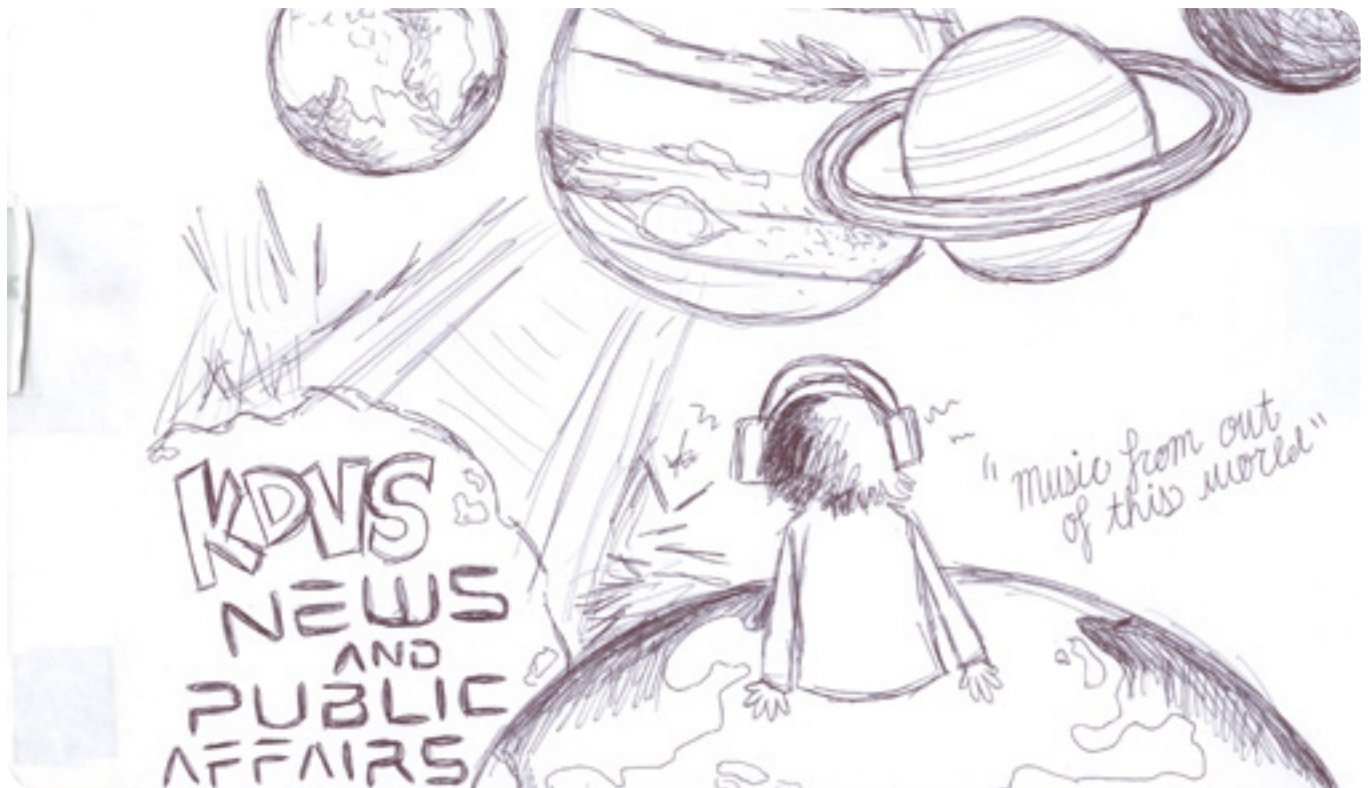
Waikiki at night is amazing. It is an all night party, pretty darn safe and so diverse.

I even heard a South American folk lyric group, a saxophonist dressed in a Santa suit (during May!) playing Christmas tunes, a kid with a little guitar portable amp set up, a killer Ukulele player (Troy Fernandez) packing them in plus almost every kind of music coming from the clubs and rooftops(!). Big crowds of locals would gather around and sing (a musical flash mob?). I just loved loved loved all this humanity! As Stevie Wonder sings "Livin' For The City."

As far as record shopping goes, check these stores out: Hungry Ear Records, Jelly's, Paradise City and Stylus Honolulu.

Listening to KUTH (at 90.3 FM!!) will be fun to check out what's offered by this campus station. I really enjoyed what I heard. There are various commercial Hawaiian (Hawaii's answer to reggae) stations, but my favorite station along with KUTH is 940 AM that plays traditional Hawaiian music. There's NPR too.

If you miss KDVS, you can listen via the internet on your smart phone or tablet after getting back to your room. I pledged to the KDVS fundraiser from Hawaii on mine.





PENGUIN SHOE BY JERRY LUE





**Those who know better, teach.
Or at the least they work for the
university.**

In 2011, the hot topic of discussion was the Occupy movement, especially here at Davis, post-pepper spray trauma. One of the biggest goals for the movement was to stop tuition hikes, despite the large salaries of the various UC Regents. Now almost a year and a half later, there seems to be a ceasefire between the two parties. Talk of any Occupy movement or any protest has almost disappeared from the Davis campus. After five years of dedicated services to the University of California system, President Yudof is stepping down this August. This is ideally what the movement wanted; it seems as they have won – but is it enough?

According to the SF Gate, President Yudof announced his future resignation in January. But that victory comes at a price. Five years of services guarantees that that there is a minimum amount that he would receive, a small percentage of his highest ending salary of a staggering \$591,000 for 2011.

The minimum annual payment has been confirmed at \$230,000, to be exact. That price tag is per year, for the rest of his life. At 68 years old, that could cost the UC over \$4,600,000 for just one Yudof.

Yudof's pension is 296.5% more than the average employee in the UC system (Davis Enterprise). That is on top of his current pension as being a state employee, along with any other benefits he'll receive from being at numerous other universities. Yudof will continue to be employed by the UC system after his resignation, at the University of California, Berkeley, where his pension plan will continue to increase.

Linda Katehi, Yudof's appointed Chancellor for UC Davis in 2009, makes much less than her superior. But at \$408,000 per year, she still makes more than our U.S. President. The President is charged with the responsibility of operations across over three million square miles; Katehi is only responsible for .00027% of that, she is responsible for eight. Katehi has been infamously

known for being charged with the consequences of the pepper spray incident here on campus last year. Quickly following the event, she became the prime target for the Occupy movement. Demanding her resignation, blog posts and letters poured all over social media outlets like Facebook and Wordpress.

Despite widespread events such as the silent walk, where hundreds of students sat and formed a non-violent, condemning pathway that led all the way through campus to her car, Katehi did not resign. Resigning would have been strategically disadvantageous. With only two more years to go, she will qualify for the (Image by Brian Nguyen, Reuters.com) same kind of pension plan that Yudof has acquired after committing five years of service to the university.

In the 2008-2009 school year, tuition for three quarters of the students at UC Davis was \$9,496 in state. In the following year, it increased to \$10,989. The next year it became \$13,979. And these numbers continue to

increase year-after-year.

(Image "UC-Tuition-Increase by UCR Faculty Association")

Also during those years, certain UC Davis employees experienced rather large hikes in salaries simultaneously. Most notably, Katehi made \$240,528 in 2009, \$382,249 in 2010, and then \$408,915 in 2011.

Even if Katehi's salary was to be cut by half, she would still make over \$200,000. In juxtaposition with the UC Pay's annual mean pay, she would still bring in almost six and a half times as much as the average University of California employee – thirteen times as much with her full compensation.

Katehi's benefits include: university housing, automobile allowances, travel expenses, and much more. The average Californian does not receive any of the aforementioned perks on top of the base salary, but Californians do contribute for Katehi's.

Half of her salary alone could provide fifteen full-ride tuition scholarships for Science and Engineering or Athletic and one half scholarship to push for more progress and revenue at this public research university.

Upset? Don't be.

Most chancellors for any university make a salary in that range. Katehi is the figurehead for the university.

Both her knowledge of campus operations and leadership skills are unquestionably superior than most. Her position naturally merits her higher paying salary than the average professor.

During the Occupy movement, there were claims that she makes the most money out of anyone on campus. They were misinformed.

"People were on a witch-hunt for Katehi until after the dialogue of the chain of command happened when people realized she wasn't HBIC ['Head Bitch in Charge'],” says Kenny Saechao, a third year Sociology major with a background in Economic Stratification.

Katehi's salary is nowhere near making her the top earner at UC Davis. A university president at any of the public institutions in the University of Texas system makes about \$468,000; Drew Faust, the University President at Harvard, makes \$500,110, almost

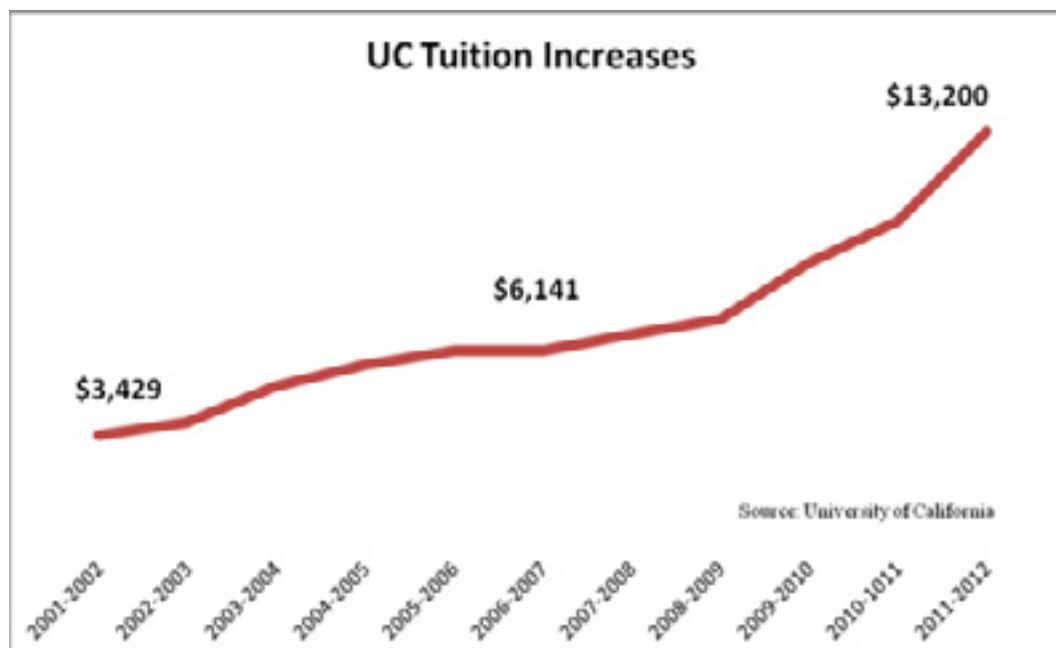
one hundred thousand more, according to the Compensation at the University of California. Katehi's salary is at the cheaper end of the pay scale here in Davis and the university is getting a bargain by giving her a package at that price.

Even more so, Jon Ortiz, contributor for the 'State Worker' blog at the Sacbee, released an article that lists ten employees at the University of California Davis that make her salary look meager in comparison. "I write because one in ten people receive a pay check from the state," he tells FactHaus. "The information I posted has been publicly available for many years. People don't know, don't know where to find it and even when they learn it their outrage is brief."

Thirty employees make more than four hundred thousand dollars a year.

Ten of them make more than \$600,000 per year.

Ortiz is skeptical about



tuition changing, even if the pays are decreased. "That's a function of the state budget and politics. If you could magically cut all those high-pay jobs, I doubt fees and tuition would drop a nickel."

"Compensation at the University of California" published a spreadsheet of how much both academic and staff employees cost the UC system in 2012. At one-fifth of the total, \$2.15 billion dollars were spent on Fiscal, Management, & Staff services, administrative officers, and managerial staff alone.

The top-earning individual on the Davis campus silently made sixty thousand short of a million dollars per year. Coming in at a solid \$932,000

for 2010, Merrill E. Gershwin is noted as an HCOMP professor – a health sciences professor, specializing in rheumatology: internal medicine and its intersection with pediatrics.

In the most recent data released from the university, Gershwin surpassed even the original top-earner (Jan Paul Muizelaar at \$858,999) by making \$1.16 million for 2011. Gershwin, who goes by Eric and not Merrill, focuses on clinical allergies, according to Karen Finney, Senior Public Information Officer at the UC Health Systems.

University data breaks it

into two parts: base salary pay and extra pay. "That number is not his base pay. He gets the extra compensation through patent, shared through the university. He has developed auto-antibody patents for disease research."

Finney asserts that the research they do is important for the university and for the world in general. She explains that



his compensation is warranted because of the results he produces for the health sciences community.

"He is a remarkable person. He really is," says Finney.

In the HCOMP division, six other professors make at least \$600,000 with one of them exceeding \$700,000: Paul Dicesare, Chris Evans, Kee Kim, Eric Kurzrock, Richard Valicenti, and David Wisner.

In the administrative division – more comparable to Katehi's role at the university – three employees are

compensated at similar rates: Ralph de Vere White, Associate Dean at \$640,000; Claire Pomeroy, Vice Chancellor at \$734,000; and Anne Maden Rice, Chief Executive Officer at the UCD Medical Center at \$798,000.

Cut these salaries by two-thirds instead of just half, and they earn just as many times more than the average UC employee as the half of Katehi's salary.

Two-thirds of Gershwin's salary can offer 58 students full-ride scholarships as well as one student a partial scholarship. Even at one-third of her current salary, Gershwin would make twenty

thousand short of Katehi's full compensation.

"You hear all this talk about students getting sugar daddies – students literally selling themselves – just in order to make ends meet," says Kenny Saechao. Saechao affirms that these faculty and staff compensations come at a price that is too high to the university. "They are making wages above the standard of living while college students are paying higher tuition because of it – students who struggle to pay rent, struggle to eat daily, struggle to survive because tuition is too damn expensive."

If they made less, while still more than most in America – \$401,000 should be enough for anyone, then students would not need to take such extreme measures to simply exist in this institution."

Saechao brought up an interesting point: how do these employees even get raises? Who approves these amounts? What merits them to make as much as they do? Students on campus go about their day-to-day routine, but information regarding the nature of these compensations and their Extra Pay justifications are difficult to obtain by someone from outside.

Darrach Miller, one of the major organizers for the Occupy Davis movement in 2011, says, "[Miscalculated] prioritization of administrative costs has prevented the UCD community from a diverse experience and an excellent university."

Miller talks about how his mother moved to California in the 60's because it promised opportunity for their family. Where the UC system offered

accessibility to higher education, it offered a great deal to Miller's family. "Now it's the poster child for mismanagement of priorities within higher education."

Miller's sentiments are echoed throughout the campus by various student organizations that struggle to even get funding for underrepresented communities on campus. "The people in power are always trying to reduce critical thought because that's when inequality becomes apparent," says Kenny Saechao. "The system is so fucking broken, it's so broken."

Katehi has declined to comment; her office has responded that she is currently traveling out of the area. The Howard Jarvis Taxpayers Association, through Kris Vosburgh, has also declined to comment, noting: "Thanks for checking with us, but [I] don't think there is anyone here knowledgeable on this subject to talk about it."

Sources:

Jon Ortiz – Sacbee writer for blog: State Worker

Email interview questions, phone interview

Kenny Saechao – Third year sociology major with a background in economic stratification

In-person interview

Darach Miller – Major organizer for Occupy Davis

Email interview questions

Office of Chancellor Katehi

Phone conversation with Julia Anne Easley from Campus News Service

Emailed response from Ada McAdow from the Office of the Chancellor

Karen Finney – Senior Public Information Representative, at UC Health Systems

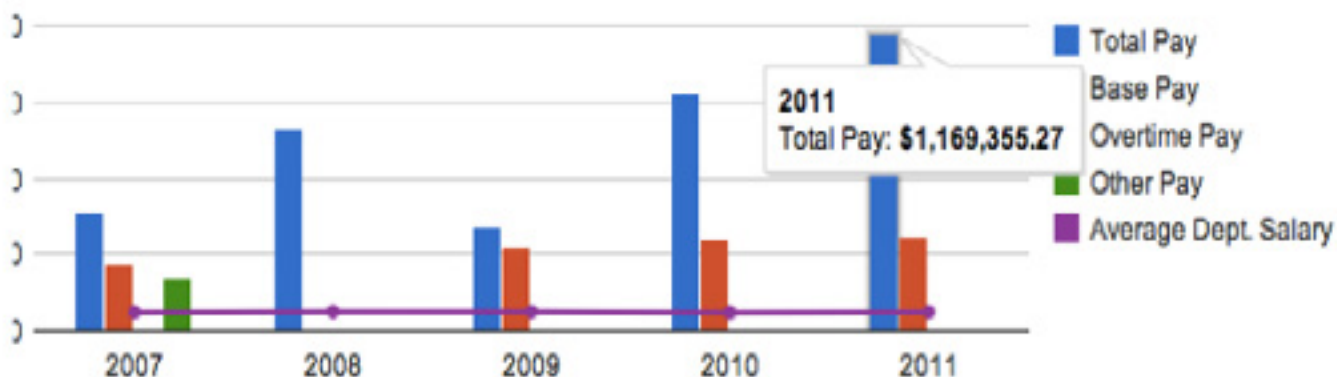
Phone Interview

Howard Jarvis Taxpayers Association, Sacramento

Emailed response from Kris Vosburgh

**** All financial information about stated employees are public information obtained through the UCPay, Sacbee – State Pay, and University of California websites. Gershwin pay is an image generated by the www.sacbee.com/statepay**

Merrill E Gershwin
PROFESSOR-HCOMP



SUNDAY

12:00 AM-2:00 AM
M. Riot
Punk Roge
Neonate (Fighting for a Future)
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.
Genre: Punk, Street Punk, Hardcore, International Punk, Skate Rock, Riot Girl

2:00 AM-6:00 AM
The Shaman
Spiritual Crisis
Ethnic/Oriental Instrumental
Genre: Indian, American, Irish, Chinese, Native American

6:00 AM-8:00 AM
Bobby H
Dr. Kwame
Songs of Praise Gospel Program
Contemporary gospel music and short sermons about the word of God
Genre: Gospel

8:00 AM-10:00 AM
Bernard Benson
"In Focus" "Perspective"
"In Focus" Religious talk show whose theme is solving problems of students and the community in light of scripture. "Perspective" music of all genres.
Genre: Religious Talk, All Genres of Christian Music

10:00 AM-1:00 PM
Gary B. Goode
Island Radio Cafe
Reggae, Hawaiiin, Latino/a, plus surprises. Mostly new releases.
Genre: Reggae, Hawaiiin, Latino/a, 60's

Alternates with:

Mindy
Cross-Cultural Currents
Reggae & African
Genre: Reggae, International

1:00 PM-3:00 PM
Papa Wheelie
Radio Wadada
A conscious reggae session featuring reggae (old and new) dub and dancehall.
Genre: Reggae

3:00 PM-6:00 PM
Justin Desmangles
New Day Jazz
Interviews with authors of contemporary American literature.
Genre: Classical, Jazz, Blues, Experimental, Poetry &

Literature

6:00 PM-8:00 PM
BJ
mario
JD Esquire
BJ's Big Bag of Blues
The Front Porch Blues Show
Blues for the down home blues lover. This show is a medley of many styles of blues, both acoustic and electric, traditional and contemporary, local to international.
Genre: Blues

8:00 PM-10:00 PM
Anne Halo
Noise Loves Audio
Thematic adventures in sound: new releases, sneak peeks, record label/artist showcases, & more.
Genre: Eclectic

Alternates with:

8:00 PM-10:00 PM
Bloody Holly
Rockin' Bones
Aloha from Hell.
Genre: Garage, Horror Surf, Rock 'n Roll, Punk, Oldie Moldies, Power Pop, Psychobilly, Soundtracks & Spooky Treats

10:00 PM-12:00 AM
Tim Matranga
Kicksville 29 BC
Garage, psychedelia, 50's, 60's, R+B, Soul, Funk, all the best, all the time.
Genre: 60's Rock/Soul/R+B/Psychedelic

MONDAY

12:00 AM-2:00 AM
Split P
Beatmixed Dance Music
Genre: Dubstep, EDM, Big Umbrella Dance Music

2:00 AM-4:00 AM
Problem Child
Hella Fitzgerald
Pleas & Karats
Butterblonde with Cadillac Soul.
Genre: Ecletic

4:00 AM-6:00 AM
Presto Pancakes
Harder, Faster, Better Batter
What better way to start your day then a healthy dose of pancakes?
Genre: Eclectic, Electronic, Rock, Indie, Hiphop

6:00 AM-8:00 AM
Jessi Jane
Mensi
Streaming Consciousness
brain refrains
Genre: Eclectic
Nanattoo

8:00 AM-8:30 AM
Al Jazeera News Half-Hour
Al Jazeera is the first international English-language newscast to broadcast across the globe from the Middle East.
Genre: News

8:30 AM-9:30 AM
Ya-nah
It's About Time!
Variety of topics with local perspective. Community input appreciated.

9:30 AM-12:00 PM
baby d
Apartment 5
knowing nothing need to be done / is where we begin from
Genre: Summer Vibes

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations, pioneering the largest community media collaboration in the United State.
Genre: News

1:00 PM-2:30 PM
MC Luhan
The Mic Is The Message: Interviews and Culture
Interviews with various hip-hop figures. An extension of The Mic Is The Message.
Genre: Hiphop

Alternates with:

1:00 PM-2:30 PM
Deadward
Jizz Jazz
Genre: Eclectic

2:30 PM-4:30 PM
Peter Dromgoole
The Piney Prospect
Early Americana, Gospel Folk & Blues

4:30 PM-5:00 PM
Free Speech Radio News
An ear to the ground and a voice to the air. Independent news produced by Pacifica.
<http://fsrn.org/>
Genre: News

5:00 PM-6:00 PM
Local Dirt
Medicine, seeds, local gardens

6:00 PM-8:00 PM
TJ
Sub Zero
Exploring classic and new surf and other styles. The Music is so "cool" it's Sub Zero.
Genre: Surf, Indie, Garage, Psychedelic, Blues,

Sometimes Eclectic

8:00 PM-9:00 PM
Maggie Cat
The Cat's Meow
Summer pop gems & winter wonder jams
Genre: Pop, Rock, Electronic

9:00 PM-10:00 PM
AK
Skylab
Ganre: Eclectic

10:00 PM-12:00 AM
Ophelia Necro
The Suicide Watch
Creepy, dark & spooky tunes to induce nightmares.
Genre: Post Punk, Psychedelic, Doom, etc.

TUESDAY

12:00 AM-2:00 AM
Ophelia Necro
The Suicide Watch
Creepy, dark & spooky tunes to induce nightmares.
Genre: Post Punk, Psychedelic, Doom, etc.

2:00 AM-4:00 AM
TRAINWRECK
The Collision
Playing a variety of artists from many genres to help myself and others expand their musical interests.
Genre: Eclectic

4:00 AM-6:00 AM
RJDJ
Grooves in the Morning
Mostly hip-hop and funk with phat beats mixed in with some rough & raw rock
Genre: Rock/Funk/Hip-hop

6:00 AM-8:00 AM
DJ Onda
Impulse of the Inner Waves
They say I don't belong in this generation, I say listen.
Genre: Jazz, Swing, Bop, Cool Jazz

8:00 AM-8:30 AM
Al Jazeera News Half-Hour

8:30 AM-10:00AM
Patricia Pena
Recovery/Wellness On Native Ground!
A show about health and wellness!

10:00 AM-12:00 PM
Dot Karma
forTunes
It's all wavy out here. Must be all the tunes.
Genre: International, Electronic, Indie

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report

1:00 PM-2:30 PM
Nats
Defacto Destructo

Just wanna have fun

2:30 PM-4:30 PM
Chris Killimanjaro
'lectronic mail
Playing lofi, pop, psych, synth, proto from a long line:
Ben-Post-Chastity-Blues, Ben-Exodus, Ben-Shining-Mountain.
Genre: Eclectic

Alternates with:

2:30 PM-4:30 PM
Oddy-Knocky
Slowest Man
body surfin'

4:30 PM-5:00 PM
Free Speech Radio News

5:00 PM-6:00 PM
Fayia
Sounds of Africa
Genre: News, current events and music from the continent.

6:00 PM-7:00 PM
Mick Pinn
KDVS Radio Theater
Original Audio Plays

7:00 PM-8:00 PM
Greg
Aggie Talk
Aggie sports and the rest of the sporting world.
Genre: Sports Talk

8:00 PM-9:00 PM
Simi
Esotericism and the Occult in the Western World
The roots of New Age, echoes of the cosmos.
Genre: New Age, Experimental Electronic, Synthesizer

9:00 PM-11:00 PM
Mr. Mick Mucus
The Chicken Years
Fun With Sound
Genre: Barf Core, Sock Metal, Food Trance

11:00 PM-12:00 AM
Malefactor
Unspeakable Cults
An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.
Genre: Metal, Ambient, Spoken Word

WEDNESDAY

12:00 AM-2:00 AM
Malefactor
Unspeakable Cults
An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.

Genre: Metal, Ambient, Spoken Word

2:00 AM-4:00 AM
The Defenestrator
Metal Miscellaneous
A mix of proggressive rock & metal, ambient/electronic, and classical music.
Genre: Prog. Rock, Metal, Ambient/Electronic, Classical

4:00 AM-6:00 AM
Cherry Phosphate
Wight Nights
Slow drift, sound, space between stations.
Genre: Electronic, Folk, Industrial, Noise, Experimental

6:00 AM-8:00 AM
Dj Bobby Fish
Bobby's Blues
Start your Wednesday morning off with an array of blues music with Bobby Fish.
Genre: Blues

8:00 AM-8:30 AM
Al Jazeera News Half-Hour

8:30 AM-9:30 AM
Phillip Wister MFT
Dr. Art Magana
Psychnation
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 AM-12:00 PM
Artemis
God Save Da Bun.
In doge I trust
Genre: Lofi, Indie Rock, Twee, Folk, Hip-Hop

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report

1:00 PM-2:30 PM
Beckz
No Regrets!
Music for Babes, by Babes
Genre: Indie, Rock, Garage, Twee, Shoegaze, Electronic, Eclectic

2:30 PM-4:30 PM
DJ Condor
The Magic Hour
Music to get your body moving and your mind grooving.
Genre: Eclectic

4:30 PM-5:00 PM
Free Speech Radio News
An ear to the ground and a voice to the air. Independent news produced by Pacifica.
Genre: News

5:00 PM-6:00 PM
Dr. Andy
Dr. Andy's Poetry & Technology Hour
Talk about Poetry & Technology with frequent guests.
Genre: Poetry + Technology

6:00 PM-8:00 PM
Pumpkin Spicy
Little Soybean
Future Astrocat
SoundSystem
Established in Unicornium Confidimus
Genre: Eclectic

8:00 PM-10:00 PM
Redwood
Willow
Wanderlust
Flowing down (and sometimes up) the free farm river.
Genre: Reggae, Rock, Blues

10:00 PM-12:00 AM
Mr. Frankly
Air Wave Pollution
A stench of delight
Genre: Rock, Punk, Folk, Jazz, Funk, Skunk

THURSDAY

12:00 AM-2:00 AM
MC Luhan
The Mic is the Message
Conscious, abstract, and experimental hip-hop with a focus on lyrics, message, and expression
Genre: Hip-hop

2:00 AM-4:00 AM
Mr. E
Homewerk
Versus
Sample different genres each time; pairing old school with new school music.

4:00 AM-6:00 AM
Polluter
Bleary-Eyed Metal Slug
Music that is loud and obnoxious with homages to the masters.
Genre: Metal, Hard Rock, Blues and Classic Country

6:00 AM-8:00 AM
Any
Treasure Sounds
Increase and diffuse geographic knowledge.

8:00 AM-8:30 AM
Al Jazeera News Half-Hour

8:30 AM-9:30 AM
Frances Gocuan
Frances & Friends
Featuring influential, inspirational, and empowering women who are making a difference in this world!
Genre: social, womyn, inspirational, information, public events, pop culture, girl talk

9:30 AM-12:00 PM
DJ Dude
Funky Fresh Fly Freedoms
Funk Music
Genre: Funk

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report
Genre: News

1:00 PM-2:30 PM
DJ Davidson
Spinning Softly
33 & 45 rpm
Genre: Eclectic

2:30 PM-4:30 PM
Flower Vato
Tripping with the Flower Vato
Genre: International, Eclectic

4:30 PM-5:00 PM
Free Speech Radio News

5:00 PM-6:00 PM
Douglas Everett
Radio Parallax
Science, history, politics, current events, whatever we damn well please.

6:00 PM-8:00 PM
DJ Sugar
After Hours with DJ Sugar
Genre: Soul/Funk

8:00 PM-10:00 PM
Loren
Out sounds and cerebral nonsense with rockin-pop moves
Genre: psych, drone, rock electronic, experimental
Alternates with:

Calamity Janie
Revenge of the Handlebar
Moustache
Music to Rock Your Socks off - Yee Haw!
Genre: Rock, Indie, Punk

10:00 PM-11:00 PM
Lady K
The Triplofonic Sounds
Garage, Pop, Punk, catchy jingles and Rock n' Roll nostalgia
Genre: Eclectic

11:00 PM-12:00 AM
Joe Frank
Joe Frank's audio collages
<http://www.joe frank.com/>

FRIDAY

12:00 AM-2:00 AM
Robin Redbeast
He Hates Music, He Loves Noise
don't be fooled; if a robin keeps you company as you plant the bulbs, it's because it thinks you are a pig or at least as near as makes no difference
Genre: Gross rock, skunch, impressionistic soundscapes, not-music, oldies

Alternates with:

12:00 AM-2:00 AM
Luke ScratchRocker The BeatCleverer The Wikky-WikkyPedia
Hip Hop Headroom
Hip Hop Interviews, Performances, Music, History, and Musicology.
Genre: Hip-hop

2:00 AM-4:00 AM
Sunburn
Outside Space
Taking you to the fourth dimension
Genre: Rock, Progressive, Punk, Experimental

4:00 AM-6:00 AM
J Trashy
The Mosh is Primal
Energetic tracks with huge riffs & breakdowns that demand you mosh-whether in the car or in your bathroom
Genre: Metal, Hardcore, Pop Punk, occasional pop, electronic, indie, prog.

6:00 AM-8:00 AM
DJ J Kill
Zoopapa
The Bigfoot Truth Society
An investigation into the enigmatic figure of Bigfoot, as well as an eclectic mix of music
Genre: Eclectic

8:00 AM-8:30 AM
Al Jazeera News Half-Hour

8:30 AM-9:00 AM
Trailer Talk

9:00 AM-9:30 AM
Clay Norris and Brian

Moen
Anarchist Handbook
Political discussions and applying the anarchist ideology to modern society.
Opening up opportunities to portray anarchism and socialism as viable and respectable.

9:30 AM-12:00 PM
Franbadu
Long Lasting
Luscious Listening
The perfect fix for those day dreamers who venture through the streets in search of funky beats.
Genre: Eclectic

12:00 PM-1:00 PM
Amy Goodman
Democracy Now: The War & Peace Report

1:00 PM-2:30 PM
TBA- If you're interested email programming!
This Could Be You!

2:30 PM-4:30 PM
Weaver
In the Sun
It's summertime so lets celebrate with music reminiscent of the good times.
Genre: surf rock, pop, ska, reggae

4:30 PM-5:00 PM
Free Speech Radio News
An ear to the ground and a voice to the air. Independent news produced by Pacifica. <http://fsrn.org/>
5:00 PM-6:00 PM
Richard Estes
Speaking in Tongues
Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment and the workplace, with an emphasis upon anti-authoritarian practice.
Genre: Speaking in Tongues

6:00 PM-8:00 PM
Sean
Settin' the Woods On Fire
Americana music - The idiosyncrasies, outsiders, and one-offs of tradition put to magnetic tape.
Genre: Country, Rockabilly, Folk

8:00 PM-10:00 PM
Pirate of the High Frequencies
1000 Points of Fright

Metal, things related to metal, distant & close relatives of metal. Metal.
Genre: Metal

10:00 PM-12:00 AM
Polluter
Effigy of the Misbegotten
Music that is loud and obnoxious with homages to the masters
Genre: Metal and Hard Rock

SATURDAY

12:00 AM-2:00 AM
The Blasphemer
Raise The Dead
Black, Death, Pagan, Viking, and Ambient Horror
Genre: Metal

2:00 AM-4:00 AM
KayVee
A. Shock
Doctor Captinn
The Living Dead at Davis
I love death, hate living.
Genre: Turn of the century death folk

4:00 AM-6:00 AM
DJ Frosty
Wasting Away with the Blues
A little something to fill the hole in your soul.
Genre: Blues, Rock, Soul, Funk

6:00 AM-9:00 AM
Big Dave
Buried Alive in the Blues
What better way to start your weekend? Listen to blues from everywhere - new and old, national and international.
Genre: Jazz, Folk, Rock, Blues

9:00 AM-12:00 PM
Robyne Fawx
Bill Wagman
The Saturday Morning Folk Show
Traditional & Contemporary Folk & Acoustic Music, including old time, Celtic, Bluegrass & Americana
Genre: Folk

12:00 PM-2:00 PM
DJ Markuss
Curtis Carroll
The Prog Rock Palace
Progressive rock and jazz, from the 60's to the present, from all over the world.
Genre: Progressive rock

and jazz

2:00 PM-4:00 PM
Ed
Cactus Corners
Euphony and Cacophony:
Contemporary Classical Music, Modern Composition, Opera. Contact [cactuscornerskdvs\[at\]gmail\[dot\]com](mailto:cactuscornerskdvs[at]gmail[dot]com).
Genre: Classical, Avant-Garde

Alternates with:

2:00 PM-4:00PM
TBA- If you're interested email programming!
This Could Be You!

4:00 PM-7:00 PM
Gil Medovoy
Crossing Continents
Genre: World/International

Alternates with:

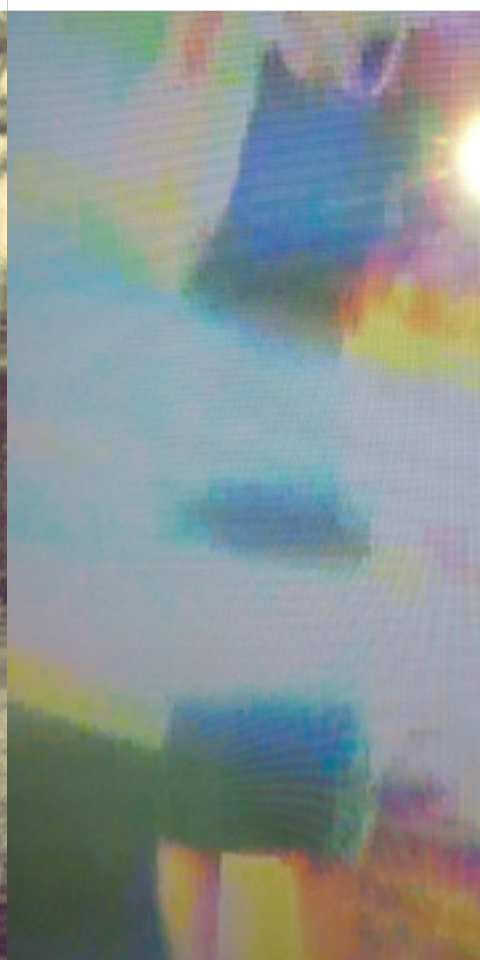
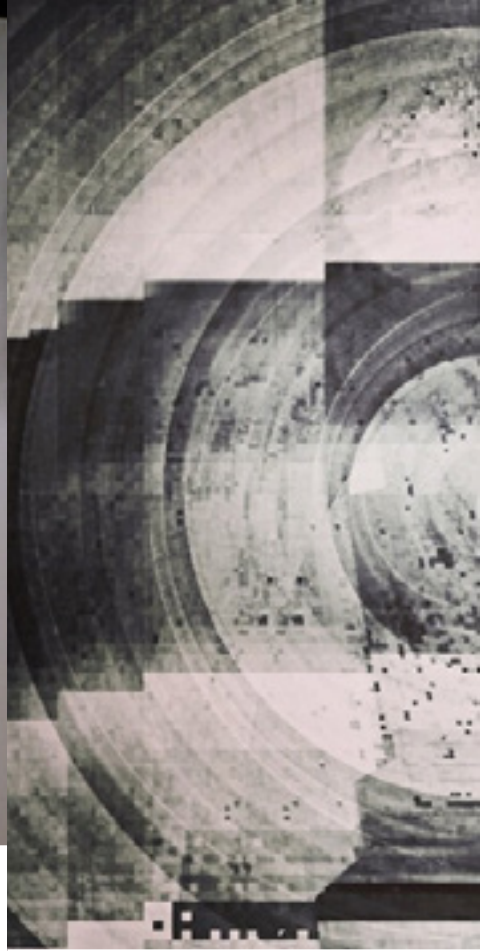
4:00 PM-7:00 PM
TBA- If you're interested email programming!
This Could Be You!

7:00 PM-9:00 PM
Jeffrey
Today's Aberration, Tomorrow's Fashion
A multigenre excursion through the latest additions to the KDVS library
Genre: Eclectic

Alternates with:
Anne Halo
A Means To An End
I put my trust in you
Genre: Darkwave, Ethereal, Coldwave, Industrial, No Wave, Experimental, Shoegaze, Death Genre: Rock

9:00 PM-11:00 PM
David D. Young
Upper Realm Shrieks: Music & Words
An eternally evolving show where all 1/2 ways decent music is depicted from all recorded musical history.
Genre: Bluegrass, Jazz, Rock, Soul, Blues, Spoken Word

11:00 PM-12:00 AM
Fenris
Live in Studio A
Live music from local and touring artists. Recorded at our off-campus studio: kdvs.org/studioa
List of upcoming bands at: <http://kdvs.org/live-studio-information>
Genre: Live



ART BY ANTHONY//JORDAN//ELFBOI



THE GOODBYE BANDS

Over the past years we have had some local acts that have heavily contributed to the KDVS/Davis music scene. These acts are now graduated students on to conquer the world with their heavy jams. Thanks for everything!

Ennui Trust



CAT PROBLEMS



Alicia Murphy



pessimism
arrange my breathe
there is a garden growing beneath my mouth

critiques of my posture
embarrassing love letters
i've written with my broken hand
trying to imitate the fall of an empire
with a language bent towards the end of the page

taking valium for you
flip over to side b for more instructions

I tried to steal a whole orchestra for you
all I was left with was a bruise or two
in the shape of your neighbor's hill
on my shoulder and my cheek

I could die in your blue hair

i want to get high
and wake up hanging from a pier
so i can feel something pumping
in my ugly heart

The Sounds of Señor So(u)l

Mosaic of Mistakes

Have you found what you've been looking for?
Perhaps I've been searching for the same something
all this time.

Maybe we've been arranging the same
antiquated mosaic of mistakes:

undermining perceptions of visual linearity with
the parabolic refractions of rainbows; clarity unravels
a hypnotic attraction to the way pain grows bittersweet
with aging affections—we pace our steps to perfection,
although questions remain punctuated by ellipses...

our memories of the each other undulate under recollections:
each re-visitation adds another layer, re-formats
our passing reality. Re-fabricating the shifting colors
of our caresses; undressed in the darkness for the
pleasure of finding each other vulnerable to the morning touch;
hopes clutched between memories and topographies of dreamscapes.

Sidereal glances into ethereal illusions—
Stolen dreams eclipse the truth of memories.
Through fragmented canopies unto exposed roots,
sunlight's search casts Technicolor shadows,
moving in their soothing uncertainty—
teary eyes hidden behind a lover's lens;
smiling as we
misinterpret each other's absence.

memories explode like

fractal kaleidoscopes of
colliding hopes.

with hearts humming,
unhesitatingly
we hover across astral planes—
initials etched on icy asteroids:
evidence of love's presence.

(the fragile intensity of these
countless revolutions leave me breathless,
entranced in blissful confusion)

constellations calmly etched within palms,
asterisks * *
punctuate moments of separation,
where we hold our breath –
prior to the desire to dive, indulging incessantly;
under lunar shadows, we unearth
composite fragments of divinity.

this beautiful collision of contradictions-
un-choreographed elegance:
we improvise steps with hushed breaths,
crave to keep calm,
turn &re-turn
to better understand
the boundlessness of each other's contours,
in the dim light,
we radiate
stolen glances into the solar truths we desperately seek.
(stolen glances into the soul are truths we desperately seek.)

held my tongue when i should have held your hand, closer
than insecurities i grasped in secrecy—

we pull each other close,
connect before retreat, then repeat:
tragically captivated by this unfamiliar composition.

Stephen Jungco

UPCOMING EVENTS

JULY 11 CLASSICAL REVOLUTION SACRAMENTO, AFTERNOON TEACUP COLLECTION @ 8PM | BOWS & ARROWS 1815 19TH ST.

JULY 13 BACKYARD ART SHOW//4TH ANNUAL @ 2PM | 615 A ST DAVIS.

JULY 15 BIG BLACK CLOUD (PDX)// DRUNK DAD (PDX)//CHARLES ALBRIGHT// THE CROISSANTS @ 8PM | DAVIS FLEA SPACE 946 OLIVE DR.

JULY 20 WHISKEY & STICHES// ONE-EYED REILLY// THE PIKEYS @ 8PM | BOWS & ARROWS.

JULY 19 ART LESSING & FLOWER VATO// ALTO!//SWIMMING IN BENGAL @ 8PM | LUIGIS FUN GARDEN.

JULY 23 BLACK FLAG @ 7PM | METRO OPERA HOUSE OAKLAND.

JULY 26 WRECK & REFERENCE//SO STRESSED //AND MORE @ 8PM | DAVIS FLEA SPACE 946 OLIVE DR.

AUGUST 1 KDVS PRESENTS: THE MEMORIES// SUMMER TWINS//BAMU EXPRESS @ 7.30PM | 1 604 POLE LINE RD.

AUGUST 2 CLARK REESE//SUSANNE ABBOTT// AND MORE @ 8PM | SHINE 1400 E STREET #A SACRAMENTO.

AUGUST 20 BAD WEATHER CALIFORNIA// SUANA// G.GREEN @ 8PM | ROCK N ROLL UNIVERSITY DAVIS.

TOP 90.3

- 1.Kitchen + The Plastic Spoons-Screams To God
- 2.Morgan Heritage-Here Come The Kings
- 3.Algebra Suicide-Feminine Squared
- 4.Meshiha-Commence the Suffering
- 5.The Mantles-Long Enough To Leave
- 6.The Beets-Time Brought Age
- 7.King Tuff-Was Dead
- 8.Sizzla-The Messiah
- 9.Hooded Fang-Gravez
- 10.Arise Roots-Moving Forward
- 11.The Penetrators-Kings Of Basement Rock
- 12.Devo-Hardcore Volume 2
- 13.Los Microwaves-Life After Breakfast
- 14.Near Paris-Near Paris
- 15.Heavy Times-Fix It Alone
- 16.Jah Cure-World Cry
- 17.The Sleaze-Tecktonik Girlz & Other Hits
- 18.Devo Hardcore-Volume 1
- 19.Eat Skull-Where'd You Go
- 20.7H.Target-Fast-Slow Demolition
- 21.Hunx and his Punx-Street Punk
- 22.Absolute Boys-Heavy Flow
- 23.Shannon and the Clams-Dreams in the Rat House
- 24.Sonny and the Sunsets-Antenna To The After-world
- 25.Katchafire-Best So Far
- 26.Sida-Sida 7"
- 27.The Hussy-Way With Words 7"
- 28.Oblivians-Desperation
- 29.Bona Dish-The Zaragoza Tapes 1981-1982
- 30.The Woolen Men-Dog years
- 31.Dan Melchior-K-85
- 32.John Santos Sextet & Friends-The Filosofia Caribe-na, Vol. 2
- 33.Q4U-Q1 Deluxe Edition: 1980-1983
- 34.Quttinirpaaq-No Visitors
- 35.Big Black Delta-Big Black Delta
- 36.Human Eye-4: Into Unknown
- 37.Komodina 3-Komodina 3
- 38.Dirty Beaches-Drifters/Love Is The Devil
- 39.Cool Ghouls-Cool Ghouls
- 40.Lame Drivers/Woolen Men-Split 7"
- 41.Xex-Change
- 42.Vomit God-Exuding Anal Pustule of Society
- 43.Bass Drum Of Death-Bass Drum Of Death
- 44.Free Time-Free Time
- 45.Sic Alps-She's On Top EP
- 46.Marcia Griffiths & Friends-Marcia Griffiths & Friends
- 47.Moonrises-Frozen Altars
- 48.Taj Weekes & Adowa-Pariah In Transit
- 49.La Luz -Call Me In the Day b/w Easy Baby

- 50.Juan Wauters-Sanity
- 51.Watchout!-Flashbacker
- 52.Deerhunter-Monomania
- 53.The Stab-Dirt
- 54.The Fall-Re-Mit
- 55.Androids of Mu-Blood Robots
- 56.Barreracudas-7th Time Around
- 57.Zero Boys-Livin' In The 80's
- 58.It Hurts-33 Tears 7"
- 59.Fielded-Ninety Thirty Thirty
- 60.Date Palms-The Dusted Sessions
- 61.The Trashies-Teenage Rattlesnakes
- 62.Ritual Howls-Ritual Howls
- 63.Ariel Pink-Thrash & Burn
- 64.Various Artists-Under The Influence Volume Three
- 65.Wayne Wallace Latin Jazz Quintet-Latin Jazz-Jazz Latin
- 66.Brothers In Law-Hard Times For Dreamers
- 67.Bobby Kalphat-Zion Hill
- 68.Wild Nothing-Empy Estate
- 69.Belaboris-Once Upon A Time
- 70.Ok Vancouver-Ok
- 71.Still Corners-Strange Pleasures
- 72.Electric Bird Noise-Desert Jelly
- 73.Solid Attitude-Dash-Ex b/w Creeping Quilt
- 74.Rocker-T-The Hurban Warrior of Peace
- 75.Alex Bleeker and The Freaks-How Far Away
- 76.Baths-Obsidian
- 77.Myron & E-Broadway
- 78.Terry Malts-Living With The Human Race
- 79.Lapalux-Nostalgic
- 80.Boards Of Canada-Tomorrow's Harvest
- 81.Chucho Valdez-Border-Free
- 82.Entrails Eradicated-Viralocity
- 83.Vacation Club-Daydream
- 84.Kitchen's Floor-Deadshits 7"
- 85.Ich Bin Ein Esel-Holy Grail 7"
- 86.Ashrae Fax-Static Crash
- 87.Deus Mortem-Emanations of the Black Light
- 88.Nacho Business-Nacho Business
- 89.The Blank Tapes-Vacation
- 90.King of Asgard-Fi'mbulvintr
- 90.3 Son De Pueblo-Traditional Songs and Dances -Colombia

